JUST PUBLISHED

Octavo, the size of this prospectus, bound in boards,
buckram back. Price, 3/6 net

SHOULD WE STOP TEACHING ART

BY

C. R. ASHBEE.

LONDON:
B. T. BATSFORD, 94, HIGH HOLBORN

THIS book, the contents of which are given overleaf, is a valuable contribution to the question which is at present before Parliament, and which is perplexing the leaders of Art Education, not only in Great Britain and her colonies, but throughout the world. The title contains a challenge that has somehow to be met. If, as appears not unlikely, the whole subject of Art Education as conducted by the State is to come into the melting-pot, Mr. Ashbee's proposals should be carefully studied. Also they do not apply to English questions only, because they deal with the whole position of æsthetics and art teaching under modern industrial conditions.

Mr. Ashbee takes a wide and statesmanlike view of his subject, for his appeal is not alone to architects and painters; he deals with the question also from the point of view of national education as a whole, and he is outspoken in his praise or blame of State or municipal departments.

He gives an interesting history of modern art education in England, and, coming freshly to his subject, his words are stimulating and helpful. The recent findings of the Departmental Committee on the Royal College of Art have been the text from which he preaches.

As a practising architect, a Fellow of the Royal Institute and a member of the Art Workers' Guild, Mr. Ashbee speaks with authority, but he also has other claims upon the attention of those who are concerned with our public art education. He has a wide knowledge of conditions in America,

where most of the Universities and the Schools of art and craft are known to him, and where he has the reputation of being a brilliant lecturer on æsthetics. All who have been acquainted with the work of the Guild of Handicraft, which he founded twenty-five years ago in East London, and which is now permanently and successfully established in the Cotswolds, will know that the practical part of his subject—dealing with the connection between art and agriculture—is grounded on a solid experience, while as the founder of one of the most successful country schools of art and craft he speaks as one who is not unacquainted with the internal workings of the Board of Education.

Mr. Ashbee is the author of many other works on kindred subjects—Architecture, Silver Work and Printing—most of which he has published himself at the Essex House Press, and those who do not know him as a workshop organiser, and builder and designer, may have come across him as a writer of romance, his "Building of Thelêma" ranking among the books that supply the creative artist and craftsman of our time with a philosophy of life that is not the philosophy of the business man, nor of the machine.

The present book is a continuation of Mr. Ashbee's teaching, but carried into the sphere of the State and the State-aided school.

B. T. BATSFORD, 94, High Holborn, London

CONTENTS

CHAPTER		PAGE
I.	A CHAPTER OF AXIOMS	2
II.	THE PROVINCE OF THE ROYAL COLLEGE OF ART AND THE PROBLEM OF THE ART SCHOOL	15
III.	HOW SHOULD WE SET ABOUT TO ELIMINATE UGLINESS	30
IV.	THE PLACE OF ARCHITECTURE IN THE INDUSTRIAL TANGLE	43
V.	THE SPHERE OF PAINTING	64
VI.	THE FUTURE OF THE SCHOOLS AND THE RECONSTRUCTION OF THE INSPECTORATE	73
VII.	SHOULD WE ENDOW CRAFTSMANSHIP	87
VIII.	THE RIGHT APPLICATION OF DESIGN TO THINGS MADE BY MACHINERY	98
IX.	LABOUR UNREST, MECHANISM AND THE OTHER POINT OF VIEW IN LIFE WHICH THE ARTS REPRESENT	112

ORDER FORM.

Please send me a copy of "SHOULD WE STOP TEACHING ART," by C. R. ASHBEE, at the price of 3/6 net (Inland postage 3*d.*, Foreign „ 6*d.*), for which I enclose remittance.

Name .....

Address .....

.....

To .....

Bookseller

Or to Mr. B. T. BATSFORD,
Publisher,
94, High Holborn, LONDON.